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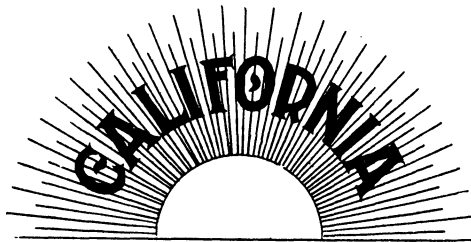
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Containing the Song "AEGIR" Composed by the German Emperor

VOL. II.

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NO. I.



H. L. Zifferer

EDITOR AND PUBLISHER

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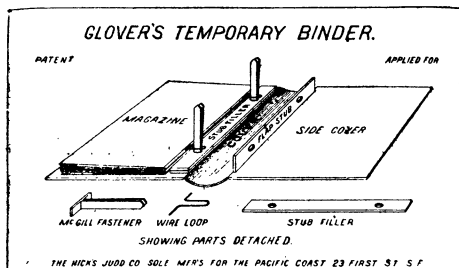
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# California Musical Journal.

VOL. 2

SAN FRANCISCO, OCTOBER, 1895.

No. 1.

## A FEW REMARKS ON CORRECT BREATHING FOR SINGERS.

By Mrs. Anna von Meyerdink.

As far as I know this *vibration* of the *diaphragm* is very seldom referred to during the courses of instruction; but this effect should be used with great discretion, otherwise it will easily become mannerism. Furthermore it should never be confounded with the detestable habit of a *tremolo*. The *tremolo* is the result of overstrained vocal chords,—properly compared with the trembling of the arm, if stretched out for any length of time. It is the constant TENSION of a muscle, no matter whether it be an arm-muscle or the muscle of the larynx that causes the trembling. "*Tremolo*" and "*Vibrato*" can neither be compared nor should they ever be confounded.

It goes without saying, that lower costal breathing does not admit of lacing. Just those ribs which are compressed by that "instrument of torture" of the modern age, ought to have ample room for expansion, in order to allow the lungs to inhale properly and consequently insure a steady tone, and last not least, a good circulation of the blood. As a convincing proof of my assertion that lower costal breathing is the only natural one for women, I will mention the following: A short time ago I went to the Chinese Mission in this city, accompanied by two lady physicians, and examined there twenty-five Chinese women as to their deep breathing. In all cases I noticed a decided *costal breathing*, sometimes the upper (collar bone), sometimes the lower (costal) breathing. Of course none of these women had ever worn a corset, and the objection in regard to the "crippled

condition of the race" is therefore as incorrect as it is short-sighted, for even the most tight-laced women has still room for abdominal breathing, while there is no space left for costal breathing, which requires just the expansion of the waist line.

I will only mention here the pernicious means a singing teacher at Vassar College used, to force his pupils into the habit of abdominal breathing. He made them wear a belt around the abdomen and instructed them to press against it while inhaling, meanwhile walking the floor, for twenty minutes at a time. What an enormous amount of injury that man has done to his pupils can only be conjectured.

In conclusion I wish to say a few words in regard to the singing in the Public Schools. It is astonishing how many originally fine voices are ruined through singing without method in the schools. Of course the regular teacher, who incidentally takes charge of the singing, cannot and is not expected to know much about voice culture, which is a life-study by itself. The result is, that the children sing as best they know. Those, gifted with good voices, naturally come into prominence and are called upon at every occasion that presents itself to lead, or sing for a class, and the fine material will soon be overstrained. Just at the age of 12-14 years, girls should be only allowed to sing under the supervision of an experienced vocal teacher, one who will tell them first *how* to use the musical instrument in their throat, and then let them *use* it artistically.

These remarks also apply to the numerous singing societies and clubs. Chorus singing should be the last step for a trained singer. It tends to *force* the voice, the very mistake the vocal teacher has constantly to fight against. Abroad there are

preparatory training classes, where one first has to learn how to use the voice easily and properly, before being admitted to the choral classes; a policy, which cannot be too highly commended.

There is no other art, in the execution of which one has to be more careful with the material, than the art of singing. In every other art the artist and his material are wide apart, while in singing they are one. If the material of the singer be once impaired, it is very hard and often impossible, to bring the material back to its first condition, and it requires a great deal of patience from both teacher and pupil. Therefore I say: Save your material *in the beginning* and be very careful to get only the best instruction obtainable, when you *begin* to cultivate your voice. Later, when you know, how to use your material properly, there is no danger in your studying with any good musician, who will be able to teach you how to interpret a certain piece properly, but who is probably as much in the dark about the proper use of your voice as yourself, this not being his special field.

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### SAMUEL ADELSTEIN'S TRIP AROUND THE WORLD.

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I sailed from San Francisco May 31, 1894, for Hawaiian Islands. Gave successful concerts at the Opera House in Honolulu and another in Hilo. Thence to Japan, and received a very flattering reception at my concert given in Yokohama, last October. Many of the Japanese nobility of Tokio, members of the American and British Legations being present. The Japanese became very much interested in the mandolin and offered me a position in the Imperial Conservatory of music in Tokio. I spent two months in Japan.

On the eve of my departure, I was invited to play for the Royal Family in Tokio, at a concert given by the Red Cross Society under the patronage of the Imperial Family. This Society is composed of ladies of the highest nobility and the concert was to aid the wounded soldiers of the war. Being at Kobe at the time—36 hours from Tokio—and having secured passage for the steamer sailing next day, I was regretfully obliged to refuse.

Met many Californians in my travels. Traveled from Japan to Egypt with D. O. Mills and Col. C. F. Crocker.

From Japan I sailed for China, visited Hongkong, Canton, and Macaw, then sailed for Siam, and visited Saigon, then to Singapore and Penang, thence to Burmah, where I visited Maulmein and Rangoon, then across the Bay of Bengal to Cal-

cutta. Spent five weeks traveling about India by rail, visited Darjeeling, saw Mt. Everest in the Himalayas, 29,186 feet high, visited Benaris, Lucknow, Delhi, Lahore, Agra, with its wondrously beautiful Taj Mahal, Jeypore and Bombay.

Sailed from Bombay across the Arabian Sea. Spent New Year's Day at Aden, the hottest place in the world, sailed up the Red Sea, through the Suez Canal to Ismailia, then by rail to Cairo. Spent a couple of weeks in Cairo, took a two weeks' steamer trip up the Nile to the First Cataract, visiting all the famous temples and tombs, returned to Cairo, saw the Pyramids and Sphinx, went to Alexandria, took passage to Jaffa, and arrived at Jerusalem. Spent nearly three weeks in the Holy Land, visiting the different places of interest. Had a swim in the Dead Sea, a bath in Jordan, visited Bethlehem, etc., etc.

Returned to Jaffa, sailed to Port Said, took passage to Naples.

After having been in the Orient so long it seemed sort of homelike to be in Italy once more, and meet the friends of my former visit five years ago. The musicians of Rome, Florence and Naples gave me a most cordial reception. In Rome I met and played with Sig. Guiseppe Conti, the finest teacher, Sig. Carlos Curti, his pupil, a young man of nineteen who is the best performer in Italy; Sig. Guiseppe Branzoli, the oldest master, and Signor Maldura, the best composer in Rome.

In Florence, I had the pleasure of again hearing the Circols Mandolinista Regina Margherita of which I was made an honorary member during my former visit. The Queen of Italy is the Royal Patroness of this club.

Met Sigs. Bellenghi, Munier, Bianchi, Martini, Bizzari and Bonducci, the finest mandolinists of Florence.

In Naples, I had the pleasure of playing with the Fratelli Calace, Nicole and Raffaele, the finest mandolin and lute performers in Naples, also Sig. dell Rosa and Guiseppe Sylvestie. The lute is becoming very popular in Italy and will undoubtedly become so in this country. It is very much like the cello, and is tuned and fingered like that instrument.

After leaving Italy I sailed across the Mediterranean Sea to Gibraltar and made a tour of Spain, including Granada, Alhambra, Seville, Cordora, and returned to Gibraltar. Then crossed over to Africa, to Morocco, visited Tangiers, returned again to Gibraltar and sailed to New York and arrived in San Francisco after an absence of nearly thirteen months.

## Local Items.

A new Singing Club for female voices has been organized by graduates from the Girls' High School under the leadership of Mrs. Anna von Meyerinck. It is named the Girls' High School Alumnae Glee Club, only graduates of that school being eligible for membership. The Club, which meets once a week at Mrs. von Meyerinck's residence proposes to cultivate chorus singing, and expects to take the place of the defunct Schumann Club, which flourished under the able leadership of Mr. D. W. Loring up to his departure for Japan.

Mercantile Library Auxiliary Concert, Thursday, October 3, 1895, at 8 p. m., at the Mercantile Library, cor Golden Gate and Van Ness Aves.

The following program has been arranged by Mrs. Anna von Meyerinck, soprano, assisted by Miss Cecilia Decker, alto, pupil of Mrs. von Meyerinck; Mr. Roscoe Warren Lucy, pianist; Mrs. M. Mann, pianist; Mr. Armand Solomon, violinist; Mr. Chas. Mayer Jr., Zither; Mr. Fred Maurer, Jr., accompanist.

### PROPOSED MONSTER CONCERT.

The Children's Hospital is to have a benefit at the Mechanic's Pavilion sometime during the month of November. The ladies who are projecting the undertaking intend presenting features of great interest, but the character of which they are not yet ready to announce.

Choral work by large bodies of singers has lately come into vogue as the popular means for the rendition of the works of the great composers. This idea will be elaborated upon in the coming festival. It is proposed to devote two nights to a concert, embodying the production of these works by a chorus of fully 1000 voices. This will necessitate a large orchestra, for which provision has already been made, and which will be heard in works requiring great volume. Another feature which may be incorporated in the festival will be the appearance of Lillian Blauvelt, the American prima donna soprano, of whose recent successes on the lyric stage the Eastern press has spoken so highly.

In order to introduce the competitive spirit a wealthy gentleman of this city has placed an order with a local firm for an elegant cup to be used as a trophy. It has not yet been decided how this shall be awarded. Several plans have been suggested, but the ladies are in no hurry to determine. They hope to have an outline of their plan during the coming week.

## Pacific Coast Echoes.

### Oroville.

Last evening a number of the musicians of Oroville met at the United States Hotel and organized a brass band. Prof. J. L. Bair was elected President and Charles F. Belding, Secretary. A membership of twenty has already been enrolled.

### Alameda.

The Mollenhauer Concert at the Armory Hall was a grand affair. Bernard Mollenhauer was assisted by Franz Hell Flugel, horn, Robert Lloyd, baritone, Mrs. Carol Nicholson, contralto, and Miss Elizabeth Westgate, accompanist. The program was of great variety and exquisitely rendered.

### Santa Cruz.

The Saturday Night Club had a good gathering last night. Mr. E. Leedham's piano solo, Miss Julia Graves' songs, Mr. Sinkinson's clarinet solo and the recitations by Misses Newman and Anna Graves were much appreciated.

### Victoria.

Miss K. Grunbaum of Seattle, and a native of this city, who has during her visit here delighted so much her many friends with her beautiful voice, has kindly accepted an invitation to sing at this evening's service in St. Andrew's R. C. Cathedral. Miss Grunbaum is the possessor of a rich and sympathetic voice, which has been well cultivated by the best masters on the coast.

### Santa Barbara.

The Philharmonic Society has elected the following officers and board of directors: President, Mrs. R. J. Hall; first vice-president, Roland Thomas; second vice-president, Mrs. F. Otto; secretary, William Zimmerman; treasurer, Fred Grundy; librarian, Charles E. Lord; directors, Mrs. G. S. J. Oliver, Miss Myra Nickerson, E. Radcliffe-Whitehead, J. T. Richards, E. C. Roeder, Dr. C. C. Park, R. B. Canfield, Dr. A. B. Thaw and W. C. Show.

## Oakland.

The Oratorio Society of Oakland will present Haydn's Creation, at the First Congregational Church, Thursday, October 3rd.

Oakland has been so entirely devoted to Tomlins and his gospel that nothing else of musical importance seems to have occurred there this month for us to chronicle.

## Petaluma.

Petaluma is coming to the front in the musical line and at some near date we expect to hear of a grand musical fete. Prof. E. L. Lippitt was elected musical director of an organization known as the Petaluma Musical Club. The town possesses a large number of prominent musicians and vocalists.

### FIRST REHEARSAL.

Great interest has been manifested in the musical circles of Petaluma regarding the May festival in San Francisco to which our city is to send an auxiliary chorus. About two weeks ago the chorus was organized, and a membership of twenty or more was enrolled at that meeting. It is not too late now for others to join, and it is requested that if possible they attend the first rehearsal tomorrow evening, so that the practice will be uniform for the whole chorus.

The books for which the club was waiting arrived last night, so everything is now in readiness for the first rehearsal, and Mr. Lippitt, who has consented to direct the work of the auxiliary, earnestly hopes that it will be a full one. Let all singers who are interested in seeing Petaluma well represented abroad be present at Guild Hall at 8 o'clock tomorrow night and take up the chorus practice which will not be an onerous duty by any means, but instead a pleasant pastime. Of course regular attendance is desirable to insure success, but only one evening in a week will be devoted to the rehearsals, leaving plenty of time for social engagements.

It is probable that concerts will be given by the Festival Auxiliary during the winter to provide funds for its expenses in San Francisco next May, for it is expected that these will be borne by the club, rather than by the individuals.

Let all be present at the first rehearsal Friday evening, September 20th, and by so doing encourage those who have taken up the matter and intend to make a success of it and a creditable showing for Petaluma among the choral clubs of the State.

## San Jose.

Both the body of the Concert Hall attached to Prof. Loui King's Conservatory and the gallery were crowded last night as a matter of course, by a large audience who responded to the invitations issued for the seventeenth concert given by the pupils of this conservatory under the directorship of the Dean. Miss Sweigert after being introduced to her audience by Prof. King, rather a trying ordeal, opened the recital with Clementi's Etude in A minor, which is not infrequently utilized for the purpose of showing a pupil's progress. Moszkowski's Spanish Dance, No. 4, Op. 12, was performed in a manner satisfactory to the audience. The same may be said of the two Raff selections; but in the latter of these (Minuetto Op. 163) the pianist seemed to have warmed to her work and displayed depth. Flowers from relatives and friends were laid on the platform.

Mr. Smith took the place of Mr. James Preston as vocalist on this occasion.

Mr. Smith has a pleasant baritone of considerable power. We seem to remember hearing him not long ago at the Episcopalian Church, and to better advantage. But under the circumstances Mr. Smith acquitted himself more than creditably.

Beethoven, Sonata, op. 22, followed, and more flowers. Mr. Smith's second selection was happier and well merited the determined recall with which it was met.

Of the remaining selections the Polka Caprice (F. Loui King) pleased us best, both as to the composition and its performance.

The concert brought the perfection of technique for which students at this conservatory are becoming famous, very much to the front.

### MISS YLISALITURRI'S CONCERT, SEPT. 20.

The Concert was a Decided Artistic Success but San Joseans did not Pay Their Debt.

Miss Dolores Ylitalituri, the beautiful and talented San Jose girl who went away a few years ago to study and gratify her musical ambitions, appeared before a San Jose audience at Turn Verein Hall last evening and with her beautiful singing, loveliness of person and graceful stage presence, captivated her audience and made her hearers proud of Miss Dolores who went away an ambitious school girl and came back a beautiful, talented and accomplished artist.

The occasion was a benefit concert tendered to Prof. P. P. Ylitalituri and it is not to the credit of San Joseans that the audience was so small.

## Eastern Items.

The Bostonians this season claim the largest organization of any operatic company in the United States. The Chorus alone numbers over fifty people.

Henry E. Abbey announces that Mme. Lillian Nordica has been re-engaged for the coming New York season of opera. Jean de Reszke will be the leading tenor, and Edouard de Reszke the basso. Kaschmann will be the baritone. Mme. Calve will sing in "Carmen," "Le Cid," "Mefistofele," and "La Navarraise." Mme. Melba will join the company at the close of her concert season, and Mme. Sembrich will also be heard. Mme. Marie Brema, Mme. Schalchi, and Mme. Mantelli will be the contraltos, and the tenors will include, besides De Reszke, MM. Cremonini, Russitano, and Mauguierre. M. Maurel has not yet decided to return, but Ancona and Bensaude have been re-engaged, as well as Plancon and Castelmarty. Seidl and Bevnigani will conduct, and the season will open November 18th, either with "Carmen" or "Tristan and Isolde."

Fannie Bloomfield Zeisler, the American pianist who created such a sensation abroad last season, is preparing for an active season at home.

### FRAU KLAFSKY'S ARRIVAL.

The New York Herald says: The unannounced and unexpected arrival in New York of Frau Klafsky, who is to be the principal dramatic soprano of Walter Damrosch's Opera Company next season, has a story back of it, of course. Frau Klafsky will have nothing to do for two months to come, and she is here in defiance of the contract rights of Mr. Pollini, her manager at the Municipal Theater of Hamburg. Her departure from Germany was secretly made, and in all probability to prevent legal interference with the projected American visit. It seems that she could not agree with Mr. Pollini on the division of the money which she expects to make here, and so took French leave of him. Since he is a member of the German Society of Managers, whose principal purpose is to punish singers who break their contracts, it seems more than likely that Frau Klafsky's European career is at an end, unless she shall be willing to pay the very stiff penalty which will be assessed against her, and buy her way back into the good graces of Mr. Pollini and his colleagues. She says he wanted half of all her American earnings, and the statement will seem plausible enough to those who know the Hamburg manager.

## Foreign Items.

Sibyl Sanderson arrived at the Hotel National, Lucerne, this week.

Mascagni says no fewer than 1,500 libretti are composed in Italy every year, and of these 200 are sent to him.

The very next debutante of importance at the Grand Opera at Paris is a Boston woman, Frances Wood, a pupil of Charles R. Adams.

Klafsky is resting and enjoying her vacation thoroughly. She regrets deeply that she is not to have the prestige of a metropolitan debut.

The heirs of Richard Wagner have received \$20,000 as their share of the royalties from the production of the composer's works in the last six months.

Rossini's "Barber of Seville" was first performed eighty years ago, but the copyright will not expire till 1908, forty years after the composer's death.

The Imperial Opera in Vienna announces two new works, The Cricket on the Hearth after Dickens by Charles Goldmark, and Walther von der Vogelweide by Albert Kauders.

Early in October Saint Saens opera Fredegonde will be heard at the Opera at Paris. The subject is Merovingian and the music is austere and deliberate. One duet occupies an entire act.

Marie Bernard, the solist of the Sousa Band Concerts last season, has arrived at Paris for a protracted stay.

Frederick the Great was an excellent flute player. Probably for that reason Emperor William is now taking lessons on that instrument.

Mme. Nordica, the famous cantatrice, is at Lucerne, Switzerland, in the best of health and spirits. She will remain there for some time. She will spend most of her days at Lucerne in study of a new opera in which she is to sing at Bayreuth.

Determined efforts are again being made to lower our pitch to the diapason normal. Mr. Robert Newman writes that it will be used at his forthcoming series of promenade concerts in the Queen's Hall, and it is also said that the Philharmonic Society will adopt it next year. We sincerely trust that these laudable intentions may be carried out, and that at last insular prejudice will give way to common sense.

—London Athenæum.

# Correspondence

## LOS ANGELES.

Dr. Semmler, Dentist, and Prof. Bacon as well as Mr. A. Krauss assisted. Of the former two the less said the better. Mr. Krauss played delightfully.

Mr. and Mrs. Sobrino gave their farewell concert before a very slim house. Mad. Sobrino suffered under a severe cold, and criticism would be unjust. Mr. Sobrino's playing will not cope with some of our home pianists.

The concert Friday evening at the Blanchard-Fitzgerald Music Hall was quite a success. Mrs. Auld-Thomas which after all her pompous advertisements is still a resident of this city, sung Tosti's Serenade in a very indifferent manner.

At the Los Angeles Theatre "La Mascotte" was given. The Bettina of Mrs. Martinez was uneven and did not suit her at all. Miss B. Holmes looks always nice in tights and acts always the same way. Mrs. Simpson should first learn to sing and act. Mr. Huntley was a good Sheppard. But the Hit of the evening was undoubtedly Mr. R. Sullivan. He was at his best. Stick to your profession. The weakest part (as it always was and very likely will be) was the chorus. Mr. Modini-Wood tried everything in his power to keep Chorus and Orchestra together, but it would not work. Leave it alone.

## VANCOUVER.

FROM OUR OWN CORRESPONDENT

New Westminster, Sept. 21.—Last Wednesday evening's organ recital at Holy Trinity Cathedral attracted a full congregation. The several instrumental numbers were well rendered. The organist displays increasing command over the instrument at which he presides, and exhibits musical ability which gives evidence of steady application and an extending experience. It is very pleasing to find local talent showing such unmistakable signs of development, and giving improving results on each occasion on which the public have a suitable opportunity of gauging the progress made. The instrumental duet for organ and violin was also much appreciated. The vocal numbers were carefully rendered but, comparatively, were not so successful, one singer showing nervousness and the other being decidedly out of tune.

## RIVERSIDE

The prominent citizens of Riverside arranged a benefit concert for Miss S. Maria Craft, a talented young lady who desires to finish her musical education in Boston which was financially as well as artistically a grand success.

## ANACONDA.

Lovers of music enjoyed a fine concert last evening at Evans opera house given by the Anaconda Choral society. The entire programme was rendered by home talent and it was very creditable to the performers and to this city, proving conclusively that in getting up a musical entertainment Anaconda is not compelled to go abroad for talent.

## FRESNO.

The hard times that struck Fresno, three years ago, drove many teachers who were trying to make Paderewskis' and Pattis' out of Fresno's young musical talent, away to new and more remunerative fields.

This season is evidently destined to witness a brilliant revival. We have now 72 piano teachers here in Fresno, and as competition is said to be the life of trade, so a little healthy transfusion of blood cannot fail to benefit the body musical.

Our violinists here are limited. The new comer Prof. J. Drach has a good tone, but a limited repertoire.

The Mendelssohn society of Fresno is organized for the sole purpose of the advancement of musical culture in the community by the practice and public performance of musical works of the highest order.

It is possible in Fresno to muster a chorus of about 100 voices, if every vocalist will attend the rehearsals of the society.

The work now in rehearsal is Mendelssohn's "Lobgesang" or "Hymn of Praise." It is proposed to give a public performance with full orchestra and chorus as soon as possible.

So far as is known in church choirs the Episcopal and Catholic churches are doing the best work. The latter will produce Mozart's twelfth mass with double choir, and orchestral accompaniment under the supervision of Prof. Franz X. Meyer, a talented musician. Prof. Meyer gave his first piano recital, Friday evening September 27th. He will be an acquisition in musical circles in Fresno, as he plays like an artist.



# Miscellaneous.

## VIOLIN.

The inventor of this wonderful instrument was a Frenchman named Duifoppruggar. From his model there has since been very little change. One of his first instruments was presented to King Franz I. in the year 1510. It has a beautiful artistic carved neck, is richly ornamented, and its tone is worthy of its appearance.

Apobos of "Trilby" now running at the Baldwin these words of Paul Potter, who adapted it for the stage, will be interesting. They are from *The Minstrel*.

"I thought," Mr. Potter said, "the time was ripe for an hypnotic play. I knew that 'La Sonnambula' had been equally successful as a comedy, drama, and opera. Now what is hypnotism but a species of artificially-produced sleep-walking? If it had not been for 'La Sonnambula,' I should probably never have dramatized 'Trilby.' I read Bjönstrom's 'History of Hypnotism,' Charcot's 'Experiments at the Salpêtrière,' James Braid's 'Observations on Trance,' and some of Claretie's novels which deal with neurology and neurypnology. In Braid's 'Observations' I found what was probably the source of Du Maurier's story. On page 43 the physician relates the case of a young girl absolutely stone deaf, who was hypnotized and sang in unison with Jennie Lind, and sang in perfect tune and with singular sweetness. I am confident that this is where Du Maurier obtained the idea of making Trilby a great singer while under Svengali's hypnotic influence. But Du Maurier had not expanded the hypnotic relationship of Svengali and Trilby. I grasped at the dramatic opportunity of linking two souls together in life and death; so Trilby's death follows inevitably after the demise of Svengali. Faust and Marguerite were bound together in this manner. The posthumous photograph of Svengali which sends Trilby back under the musician's hypnotic influence just before her death gave me the clue to the whole play."

"How long did it take you to write the piece?"

"It was produced in Boston within seven weeks from the day I started to work on it. It's no easy task under any circumstances to dramatize a novel, and the descriptive element of Trilby, which lends such a charm to the book, was, of course, not practical for stage purposes. The success of my dramatization, so far as the construction of the plot is

concerned, is due, I think, not so much to what I have put in from the novel as to what I have left out. I laid the novel aside and wrote the play backwards,—that is, commencing with Trilby's death scene, and leading up to it with a series of dramatic incidents in accord with the novel, but not slavishly following it, and always keeping the hypnotic element as the pivotal idea of the piece. That's why Svengali dominates the play, and perhaps its name should have been Svengali instead of Trilby, but, of course, it would not have been advisable to part with the name that caused the existence of the play."

Incidentally Mr. Potter says he has read and analyzed over thirty thousand plays, and his advice to young playwrights is to study the construction of successful plays. It's no use studying current performances. You can't analyze the construction of a play in that manner. You must go over a play scene by scene, and study their relationship to each other and the play as a whole.

"Do you believe in hypnotism?"

"Yes. I entered upon the study of hypnotism as a sceptic, or at least as one who had taken only a desultory interest in the subject. I emerged as a convert. Hypnotism is a scientific fact, and its therapeutic value is incalculable."

## THEY SAY

—That the "Remarks of Welcome and Introduction of Mr. Mansfeldt by Harr Wagner," vide program of the "Beethoven Piano Recital," was hardly satisfactory to the pianist, as they failed to mention him at all.

—That Musicians as a rule are poor financiers.

—That Baritones get "hoodood," in San Francisco. Ask Campobello, Olmi, et al.

—That Bauer, not satisfied with Italian Opera, longs to put on Wagner.

—That Hartman is dying to introduce some topical songs into Lohengrin, which is entirely destitute of these modern embellishments.

—That the Tivoli is specially adapted to Wagner, for the audience can eat and drink in the house, thereby preventing starvation before the end of the Opera.

—That the magnificent band playing Chopin's or Beethoven's Funeral March before the hearse of a dead member of the Musician's Union mollifies even the hostility of a Schloh to the prolonged existence of the survivors.



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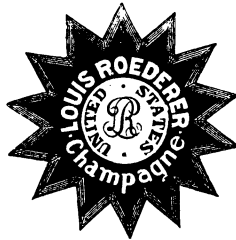
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# SONG TO AEGIR

**Maestoso.**

**Voice.**

**Piano.**

*mf* *crescen* *do* *ff* *mf*

Hail

Ae - gir, Lord of bil - lows. Whom Nick and Nix o - bey, To

*cresc.* *f* *mf*

thee in morn's red dawn - - ing The host of he - roes pray. We

*cresc.* *f* *mf*

sail to dread en - - coun - - ter. Lead us o'er surf and

The first system of the musical score. The vocal line is in G major (one sharp) and 4/4 time. The lyrics are "sail to dread en - - coun - - ter. Lead us o'er surf and". The piano accompaniment consists of a right hand with chords and a left hand with a rhythmic pattern of eighth and sixteenth notes.

strand Through storms and crags and brea - - kers, In - to our foe-man's

The second system of the musical score. The vocal line continues with the lyrics "strand Through storms and crags and brea - - kers, In - to our foe-man's". The piano accompaniment continues with similar harmonic and rhythmic patterns.

land Should wa - ter-spri - tes threa - ten Or

The third system of the musical score. The vocal line continues with the lyrics "land Should wa - ter-spri - tes threa - ten Or". The piano accompaniment continues with similar harmonic and rhythmic patterns.

if our buck - lers fail Be - - fore thy light - ning

The fourth system of the musical score. The vocal line concludes with the lyrics "if our buck - lers fail Be - - fore thy light - ning". The piano accompaniment concludes with similar harmonic and rhythmic patterns. A "Cresc." marking is visible in the piano part.

glan - ces Make thou our foe - men quail. As

Frith - - jof on El - - li - - da Crossed safe - - ly o'er the

sea. On this our Dra - gon shield us,

*CRESC.*

Thy sons, who call on thee When

hau - berkrings on hau - berk In bat - tle's fu - rious chase. And

*p* *crescendo* *accelerando*

when the dread Val - ky - ries Our stric - ken foes em - brace, Then

*rit.* *a tempo* *mf*

may our song go - sound - ing Like storm - blast out to sea. With

*p* *cresc.* *Grave.*

dash of swords and buck - lers Thou migh - ty Lord to thee.

*Allegro.* *accelerando*

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F. J. ZIFFERER, Editor and Publisher.

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San Francisco, Cal.

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SAN FRANCISCO, OCTOBER, 1, 1895.

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We have at last succeeded in securing correspondence in nearly every large city and town on this Coast, and will open a new Column under the heading of Pacific Coast Echoes where we will make brief mention of musical events happening through the month.

The receipt of a formidable War Department envelope, the other day gave us quite a shock, lest our well-known bravery, in fighting for a good cause, had led to our being drafted into the Army. It was a happy relief to find that it only contained a compliment to our enterprise and a substantial accession to our growing subscription list.

The JOURNAL has completed its first year—its babyhood—and as you see is enlarged and improved in appearance to a degree befitting its advancing age and increasing circulation. It being the only exclusively musical paper on the Pacific Coast, it has high aims and responsibilities which it will strive to achieve and fulfill. In this endeavor we invite communication and articles upon musical subjects from our readers, whenever they are moved by the spirit to musical utterances.

With this issue begins our second volume and we are pleased to say we have no reason to complain about the degree of success and encouragement which our enterprise has met from the very start. Today we have over 1,000 bonafide subscribers and nearly every mail adds new ones to the list. This proves that a journal devoted to increased interest and education in music has become a necessity on this Coast. We promise our readers and subscribers that we will steadily try to improve and enlarge our publication, and hope that our reward will be a continued increase of our subscription list.

Mr. Clifford Halle, a son of Sir Charles Halle, the eminent London musician, has recently visited San Francisco. He has been around the world on a concert and lecture tour. Owing to the cholera scare in Honolulu he abandoned dates there and reached this city too soon to arrange for public appearances here. This is much to be regretted, as Mr. Halle is one of the foremost singers of England, the peer of Santley, and qualified by long years of careful study under Manuel Garcia and subsequent intelligent thought upon the subject, to enlighten a groping generation of eager souls who want to know what singing is and how to do it, but can't find a reliable Moses to lead them out of the "Wilderness" of "Methods," "Voice buildings," "Vocal techniques," "Breathings," methods "Laryngeal," "Tracheal," "Bronchial" and, to a disinterested outsider, quite thoroughly confusing—a wilderness infested by more swindling, fraudulent, professional quacks than assail explorers for any other sort of artistic discovery. Having met Mr. Halle and heard his very sensible opinions, expressed with as much modesty as good sense, we very much regret that he could not have remained and given them to a public which could have accepted them to its advantage and encouragement.



# CONCERTS

The Tomlins' Concert given at the Metropolitan Hall Tuesday Sept. 19th was very poorly attended, but we hope our recent comments upon Mr. Tomlins did not prevent a better attendance, for we must acknowledge the concert was musically a great success. The stage at least, was filled to its utmost capacity. Nearly 400 ladies and gentlemen took part in this affair, most of whom being singers of experience and training sang extremely well together.

In regard to their Leader, Mr. Tomlins, we can only say that we admire his energy and push. Far from being a musical genius he has the faculty of getting the right kind of material together and knows how to interest them in their work. His par force conducting is odd and not pleasant to look at; but we suppose that is part of his method, whereby he produces his effects in such short time. We have several local musicians who could do the same thing, if they had the Tomlins energy.

The other artists who contributed to the interesting program were Mr. Ugo Talbo, in splendid voice, Mr. Sigmund Beel who played the "Airs Russe" by Wienawski, with great skill and fine expression. Mr. Louis Heine, whose cello playing was unusually poor. Miss Carmichael-Carr, and Miss Constance Jordan who played the piano accompaniments, and Mr. H. Bretherick who played the organ.

## PROGRAM.

1. Chorus—And the glory of the Lord (Messiah), Handel.
2. Part songs—Early Spring, Mendelssohn; Lullaby of Life, Leslie.
3. Violoncello solo—*a.* Legende, Wieniawski; *b.* Scherzo, Kleugel. Mr. Louis Heine.
4. Recit. and Aria—Sound an alarm (Judas Maccabæus), Handel. Mr. Ugo Talbo.
5. Chorus—Glory to God in the Highest (Messiah), Handel.
6. Violin solo—Airs Russe, Wieniawski. Mr. Sigmund Beel.
7. Part Song—O, my love is like the red rose, Garrett.
8. Chorus—Here by Babylon's wave (137th Psalm), Gounod.
9. Solo—Cantique de Noel, Gounod. Mr. Ugo Talbo.
10. Trio—Two Spanish dances, Arbos. Mrs. Carr, Messrs. Beel and Heine.
11. Part Song—The two lovers, Hecht.
12. Chorus—Hallelujah (Messiah), Handel.

Piano, Miss Constance Jordan. Organ, Mr. H. Bretherick.

Mr. Wm. C. Carl's organ recitals at the First Congregational Church on Sept. 6th and 7th were not encouragingly attended, nor was the result particularly satisfactory musically. His playing was by no means the best we have heard in San Francisco and his program and its rendition were decidedly less satisfactory than the recitals Mr. Stewart gave last year on the small two manual organ in the Unitarian Church.

Mr. Stewart however was at home on his organ. Mr. Carl was playing one he was not familiar with, and which "cyphered" and bothered him very much. His registration could have been much improved, had he had time to study the instrument.

We have had a good many creditable organ recitals here, but our people don't seem to care for them. An orchestra is so much better able to cope with a concert program that we, who hear so much orchestra music, are prone to think the organ had better remain in the service of the church and keep out of the concert field. Mr. Carl's recitals had a tendency to confirm this opinion. "Concert organists" are a trifle fatiguing. Let them stay at home and play for the church. "Let the shoemaker stick to his last." No concert organist, unless, he be of very great celebrity, had better count on making money in San Francisco. None ever did yet, and we've heard not a few of them try it.

## PROGRAM.

1. Selby B. Luard—Concert Piece (MS., new.) (Composed expressly for Mr. Carl).
2. MacMaster, George—Pastorale (new.)
3. Neustedt Ch.—Gavotte, "Dans le Style Ancien," (Arranged by Mr. Carl.)
4. Dubois, Th.—Toccata in G major (new.)
5. Handel G. F.—Concerto in D minor, No. 10. (With Cadenzas by Alex. Guilmant.)
6. Widor, Ch. M.—Finale from the Fifth Organ Symphony.
7. Guilmant, Alex.—Communion in A flat (new.) (Composed expressly for Mr. Wm. C. Carl during M. Guilmant's recent American tournée, and dedicated to him.)
8. Guilmant, Alex.—Caprice in B flat.
9. Bach, J. S.—Fugue in D major. (Peters' edition, Bk. IV.)
10. Wagner, Richard—Romance, "Tannhäuser."
11. Von Weber, Ch. M.—Overture to "Euryanthe."

Saturday Evening, September 7, 1895, at 8 o'clock

1. Bach, J. S.—Toccata and Fugue in D minor.
2. Merkel, Gustav—Romanze, op. 69.
3. Goldmark, Carl—Bridal Song, "Wedding Symphony."
4. MacMaster, George—Toccata (MS., new.) (Composed expressly for Mr. Carl.)
5. Guilmant, Alex.—Sonata in C minor, No. 5 (new.) (First rendition west of New York City.)
- Allegro Appassionato, Adagio, Scherzo.
6. Salome, Theodore—Allegretto (new.) (Composed expressly for

Mr. Carl.) 7. Marie, Gabriel—La Cinquantaine, "The Golden Wedding." (Arranged by Mr. Wm. C. Carl.) 8. Gounod, Ch.—Funeral March of a Marionette. 9. Dobois, Th.—Messe de Mariage, "Wedding Music" (new.) (Composed for a wedding ceremony at "La Madeline," Paris. Entree du Procession, Benediction Nuptiale, Laus Deo.

The Hawthorn Society gave their 125th Entertainment at the Y. M. C. A. Hall, Sept. 20th, in the form of a Beethoven Piano Recital. Mr. Harr Wagner, M. A., Editor of the Western Journal of Education made a few introductory remarks about the aim and results of this Society which is indeed very deserving. Prof. J. H. Rosewald proved himself as capable a lecturer as he is a violinist. His subject was the Life of Beethoven, which was exceedingly interesting.

Mr. Mansfeld's interpretation of Beethoven's music does not seem so satisfactory as does his performance of Liszt and others of the school in which excellent technic, which is his strong point, more adequately fills the demands of the composition. Beethoven, the Shakespeare of the piano requires the utmost eloquence of interpretation, and very few artists with no end of technical skill succeed in doing him justice.

#### MUSICAL EXTENSION SOCIETY.

#### Interesting Programme Presented at the Third Monthly Entertainment.

The Musical Extension Society, which aims to give free lessons in sight reading and sight singing to children and adults, gave its third public entertainment last evening at the Young Men's Christian Association Auditorium, in the presence of a large and critical audience.

The programme, consisting of nine interesting numbers, was so arranged as to display the proficiency of each participant to the greatest possible advantage. There was a judicious blending of light and classic vocal and instrumental music and recitations, with the result that the audience was never allowed to become fatigued. The Schubert Quartet Club, consisting of Miss M. Crittenden, Miss C. Bogan, K. Smith and M. McCurrie, rendered Kjerulf's "Last Night" and Pasmore's "Beware" with excellent judgment, as the opening number. They were accompanied by Miss M. Pratt. During the evening Miss Bessie Savannah recited, and the remainder of the musical programme was as follows:

Vocal solo, "Sunset" (Dudley Buck), Frank Kelley; violin solo, "Reverie" (Vieuxtemps), Samuel Savannah, accompanied by Miss J. Seigel; piano solo, "Cachoucha" (Raff), Miss Blanche Clinton; vocal solo, "Oh, Fair! Oh, Sweet and Holy," Frank Kelley; duet for two violins, Op. 39 (Spohr), A. A. Solomon and Samuel Savannah.

Mrs. M. Mann, the general manager of the society, made a report before the close of the entertainment, in which she stated that the plan of operation was a success, and before Christmas examinations she expected that fully 500 students would sign the roll of membership.

#### Santa Rosa Notes.

The musical event of the week was the Kelleher Concert at the Fifth-street Methodist Church, Tuesday night.

Professor Kelleher sang several selections in which he rose above his usual high level as a vocalist.

The audience was large and included many of our most cultured citizens.

Following was the program, not including encores: Piano duet, Misses Hattie Austin and Edith Brooks, by request; solo, Prof. A. J. Kelleher, "Goodbye, Sweet Day"; piano solo, Mrs. J. P. Berry; solo, "The Lover and the Bird," Mrs. A. J. Kelleher; vocal trio, "O, Restless Sea," by request, Messrs. Thompson and Cochran and Miss Florence Rutledge; duet, "Traviata," Mr. and Mrs. A. J. Kelleher; solo, "Love the Pilgrim," Mrs. A. J. Kelleher; solo, "Ouvrez," Prof. A. J. Kelleher; solo, Mrs. Gale; duet, "Rigoletto," Mr. and Mrs. A. J. Kelleher.

Mrs. John Reid is drilling the singers who are to take part in an Old Folks' Concert, which is expected to be the musical event of the season. It will be presented in the Congregational Church about the last week in September under the auspices of the Ladies Aid Society.

#### Fresno Notes.

The Mendelssohn Choral Society met last evening for rehearsal and many new voices were added to the chorus. Professor M. Meyer volunteered as accompanist. Franz X. Mayer and E. Kervel, both tenors of the Catholic choir lent their vocal strength and skill.

The rehearsal of "All Ye That Cried Unto the Lord," and "The Day is Departing," from Mendelssohn's Lobgesang, and the "Hymn of Praise," were preliminary to two months of hard work. The "The Hymn of Praise will be given at the Barton Opera House at the end of November or the beginning of December, with orchestral accompaniment reinforced by pieces from San Francisco.

Twelve sopranos, four altos, six tenors and ten basses were present last evening. Conductor Drury states there will be a grand opportunity of showing what musical talent there is in Fresno.

Nettie (at the piano)—I do hate these finger exercises. I think they're just horrid.

Edith—Why, I think they're lovely. They do show off one's rings to such advantage, you know.

# Sharps and Flats.

## KEYS IN MUSIC.

The meaning of the different keys in music is thus set down in a letter written in 1808 and printed in a book entitled, "Letters on the Celebrated Composer, Hadyn":

F—This key is rich, mild, sober and contemplative.

D minor possesses the same qualities, but of a heavier and darker cast; more doleful, solemn and grand.

C—Bold, vigorous and commanding; suited to the expression of war and enterprise.

A minor—Plaintive, but not feeble.

G—Gay and sprightly; being the medium key, it is adapted to the greatest range of subjects.

E minor—Persuasive, soft and tender.

D—Ample, grand and noble; having more fire than C, it is suited to loftiest purposes.

B minor—Bewailing; but in too high a tone to excite commiseration.

A—Golden, warm and sunny.

F sharp minor—Mournfully grand.

E—Bright and pellucid, adapted to brilliant subjects.

B—Keen and piercing; seldom used.

B flat—The least interesting of any. It has not sufficient fire to render it majestic or grand, and is too dull for song.

G minor—Meek and pensive. Replete with melancholy.

E flat—Full and mellow, sombre, soft and beautiful. It is a key in which all musicians delight. Though less decided in character than some of the others, the regularity of its beauty renders it a universal favorite.

C minor—Complaining, having something of the cast of B minor.

A flat—The most lovely of the tribe. Unassuming, gentle, soft, delicate and tender, having none of the pertness of A in sharps. Every author has been sensible to the charm of this key, and has reserved for it the expression of his most refined sentiments.

F minor—Religious, penitential and gloomy.

D flat—Awfully dark.

"To have a voice is one thing; to know how to use it is another. The maestro makes the pupil; but how often does the latter remember this in his, or her, days of triumph and success?"

—*Signor Jannotta.*

## WONDERS.

— If it wouldn't save much contention regarding proprietorship, if "show-pupils" when performing in public were to wear a legible list of all their instructors?

— If male quartettes for church choirs are likely to become a general fad?

Whether the "new woman" spirit would retaliate with a Female Quartette?

Whether she'll sit down quietly under this last move of Tyrant Man?

— Mrs. Gertrude G. Noble has retired from the "Treble Clef Quartette." Mrs. J. D. Sibley is now the "second tenor" of that interesting organization, which, by the way, does considerable concert work nowadays.

— Why Herold Kayton's name does not appear on the list of the musical faculty at the Irving Institute.

## MUSIC TRADE.

The firm Hemme and Long Piano Company has gone out of existence. Mr. B. Curtis, the so highly respected salesman of this firm will hereafter be found with Chas. Eaton, 735 Market street, where the Hemme and Long Piano will be for sale in future.

Kohler & Chase receive and ship carloads of Pianos every week.

Bruen Piano house is making extensive repairs to their store on Post street. The Bruen factory is running full blast; their retail trade will necessitate the enlargement of the plant in near future.

Geo. Heine has moved from 28 O'Farrell to his new store on 404 Post street.

Leon Stanton, of the firm of Stanton & Co., has been in the country for several weeks on business, but unfortunately met with an accident which laid him up for most of the time.

Waldteufel's forced sale of sheet music has glutted the demand, and that regular trade will languish awhile.

The agent of Stratton & Co., exhibitors at the Mechanics' Fair, was on the Awarding Committee to pass upon the merits of his own goods.

The Trilby craze has fairly reached San Francisco. The enterprising managers of the Pacific Music Co. grasped the situation and by their attractive show windows and the free distribution of thousands of copies of the Trilby songs are drawing crowds of customers to their store.



### Baldwin.

Following a successful season of John Drew, has had two weeks of Pauline Hall in "Dorcas," an operatic comedy, quite well sung, but not very remuneratively attractive. "Trilby," which opens with the month, will make amends. In another column it is described by the author.

### Columbia.

The excellent Stockwell Company has given "Diplomacy" and will close their season with "The Magistrate." They will be followed by the "Bostonians" in opera for several weeks.

### Tivoli.

Is still running grand Italian opera. "Faust" was followed by "Lucia" and "Ernani." "The Bohemian Girl" is announced for a week as a sort of respite, after which "Travatore," "Carmen," "Traviata" and "Sonnambula" are promised.

### Alcazar.

Has been reopened by Leonard Grover after a thorough refitting, and is about to resume the popularity it enjoyed five years ago. There is an excellent company and the plays are delightful. "Rosedale" begins the month.

### A Healdsburg Prodigy.

Healdsburg has a musical Prodigy. His name is Uda Waldrop, the ten-year old son of Rev. Mr. Waldrop.

Uda has the remarkable gift of executing anything, which is not too classical, after hearing it once or twice played and memorizes every part with such accuracy that it seems beyond the faculty of human beings.

He cannot distinguish by name one note from another, yet he can transpose any melody, however difficult it may be.

"If you have any last wish," said the clergyman to the convicted man in the electric chair, "tell me, and I will try to carry it out."

"Yes," replied the poor wretch; "I want to learn to play the piano."

### Berkeley Notes.

The Grand Organ Recital given at the residence of Thomas Walley, Friday the 13th of last month, was a decided success.

#### GLEE CLUB RECOMMENDATIONS.

After a long trial of voices the committee in charge have made their recommendations for new voices. There is not as large a number as was hoped there would be but the quality of the voices accepted is quite satisfactory and with the necessary training will add greatly to the depleted club. The recommendations are as follows:

#### STRINGED CLUB.

A notice has been posted for students who are able to play an instrument to meet at Stiles Hall on Monday to reorganize the Stringed Club. This club was not very strong last year, but there was a good deal of talent in the college which did not come out, and which it is hoped will take enough interest in the college to lend their help. The Glee Club has proven a great success, both as social enjoyment for those who are members and as a help to the college in more ways than one, and the Stringed Club could be the same if there was as much energy back of it as there is behind the Glee Club.

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OLIVER W. PIERCE,

Instructor in Piano and counterpoint,  
Wesleyan Conservatory of Music, Delaware, O., July 4.

Can you spend a few minutes this week looking at them. We will make your call pleasant.

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## THE HARDEST PIANO PIECE.

The Paris *Figaro* recently interviewed some of the best-known pianists and teachers of the piano in Paris in order to obtain a final answer to the often-asked question: "Among all known musical compositions written for the piano, which is the most difficult of execution?" The attempt has not been very successful, and the palm of difficulty was not definitely awarded, but there was so much in the discussion that will probably be of interest to students of piano music that it has seemed worthy of review.

No fewer than sixteen compositions and groups of compositions are named by the French pianists as among those presenting the greatest technical difficulties to the performer. They are as follows: Beethoven's sonatas, opus 57 and 106; Bach's "Chromatic Fantasy and Fugue;" Brahms's "Variations on a Theme of Paganini." Balackireff's "Islamey," Chopin's "Balades," first, third and fourth, and the finale of his sonata in B flat minor; Liszt's "Etudes" and twelfth "Rhapsody," Schumann's sonata in F sharp minor and his "Etudes Symphoniques," St. Saën's "Allegro Apassionata," a sonata by Thalberg, and a sonata by Von Weber. Of these compositions, only four have more than one vote, and none has more than two. Only one composition has the undivided vote of its adherents. This is Balackireff's "Fantaisie Orientale Russe." "Islamey," which both Louis Diemer and Francis Plante declare to be preëminently the most difficult to execute of all music yet written for the piano. Mme. Roger-Miclos and Marmontel, the oldest of the professors of the Paris Conservatoire, pronounce for Liszt's "Rhapsodie, No. 12," among others; Raval Pugno and Mme. Roger-Miclos name the Beethoven sonata in B flat, opus 106, and these two pianists are also agreed as to the extraordinary difficulty of Schumann's sonata in F sharp minor.

"Islamey," then, must be pronounced the winner in *Le Figaro's* competition. This composition is not yet very generally known among American pianists, says the *Rochester Democrat and Chronicle*. Of the three other more familiar works named as peculiarly difficult, American pianists generally will be inclined to rank the Beethoven sonata "für Hammerklavier," opus 106, as the severest test of virtuosity. The other Beethoven sonata that figures in the list of the sixteen most difficult compositions, opus 57, the familiar "Sonata Apassionata," is in the répertoire of about every professional pianist. Opus 106 is very seldom played in public. As practical proof of its difficulty it may be mentioned that Von Bulow once publicly

broke down in it while playing it from memory, some years ago, at Chickering Hall. The breakdown was covered up, the audience being given to understand that something had gone wrong with the instrument. The tuner in attendance was sent on the stage with instructions to spend fifteen or twenty minutes in ostensibly putting the piano to rights, while Von Bülow, out of earshot of the audience, utilized the time thus gained by furiously practising on an upright piano, the passage that had baffled him. As for the difficulty of the Liszt "Rhapsodie," it may be remarked that this perfect pianist, than whom no composer ever knew better the capabilities and the limitations of technique, wrote always "for the hand," and presented no problems of execution out of the range of virtuosity. Classing one of his compositions as preëminent for technical difficulties is, therefore, rather the reverse of a compliment to this composer.

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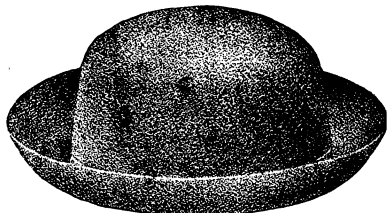
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